

Stir it Up

SUMMER
EXTRAVAGANZA
HOT ISSUE

50¢

A Freebie
is
included
(hence big
price jump
- well, we
didn't have
pay for it.

JULY/AUG



Steel Pulse

STRANGLERS

kinetic ideals

NO!
The
JAG

D.O.A

GANG
OF
FOUR
!!!



S.L.F. (the Right)

MORE
INSIDE

Teardrop Explodes

GUILLOTINE OPERATOR

Required By:

→ Just kidding Bert

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THE SPLIT ENZ
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REALIZE LIFE THOROUGHLY
EXPERIENCE ALL EMOTIONS
JOY

SADNESS LOVE SUBMISSION LAUGHTER CONFLICT SILENCE

off a poster advertising 'Truths + Rights' (could be Reggie Smash too)
it ain't no joke, Nick.

↑ HENRY DID THIS ~~oops~~ Cathy too
CREDIT GOES TO NICK - Most of
the typing + layout (Yes I'm to blame)
Some articles + production
ALX - LISA - Colette - Rachel - Dion
- De - Lucy - Edna - Horseshoe -
Reggie - Punk - The Ad people -
Henry Cartoon - RAR - All hands
in this job - Thank you all!

THE MEN IN BLACK

BY LISA ROCK RAT

IR: The thing I wanted to ask you about was what kind of religion are you involved in?

JJ: It's not a religion. The last thing we want to get involved in is another set of phony ideas.

RR: Okay then it's a spiritual belief.

JJ: It's not so much spiritual as it's based on scientific fact. You can ignore it or you can... it's a bit like smoking cigarettes, most people know that smoking cigarettes is harmful- it's just our situation in regards to the rest of the world God and the bible... it's just based on scientific fact. Things about energy

too, like taking your photograph.

RR: Do you believe that UFO's come from other planets. Have you heard about the German theory in ~~Germany~~ about UFO's in Antarctica?

JJ: I know that UFO's are from another dimension, whether they're from another planet, I don't know. I know that because of the Electro Magnetic Spectrum which we're just trying to discover about, that... ah there are all kinds of things that are possible. Things that we just can't see (UFO's), sometimes when they lower their frequencies- the frequencies at which they vibrate. We only see these things at a certain frequency- they vibrate at a certain frequency.

Our vision as human beings is very limited, we only see things which vibrate within a certain frequency- light is sound, and sound is light and at certain frequencies we lose sight of various sights and sounds. Now for instance dogs and other animals can hear sounds which we can't hear- it's beyond our Electro Magnetic Spectrum.

RR: You mean our senses?

JJ: So in theory- well it's not theory, because we know for a fact. We can't hear them and we can't feel them but they do have an effect, like sub-sonic sounds, sonic sounds that are below our frequency- can distort, can cause nausea and can break things, that can shatter walls. Like the Walls Of Jericho were destroyed by sound.

RR: The thing I wanted to ask you was about the theory that... ah... that flying saucers came out of Nazi Germany.

JJ: Oh they've been around for much longer than that. But the thing is they haven't always been flying saucers. They change their shape and they change the way ~~they~~ they represent themselves to us. From age to age.

IR: Do you mean things like Angels and Devils....

JJ: Yeah, Devils and things like that from the middle ages. When they were searching for the Loch Ness Monster, they've only done it with cameras and that, which are on our wavelength, if they did it with sound they would detect something there too, but in another dimension.

There are forces that exist with us, but we don't know anything about these forces- they might exist in an entirely different time span. Which, in fact they do.

RR: You still believe in time travel?

JJ: Yes. A- you have the reterectic theory, which states that your metabolic rate can change and work in different speeds to others. If its another dimension, like space travel and all that. When you have the freedom of dimensions you can do anything you want.

RR: Do you believe that there is a conspiracy involving the CIA and other world powers?

JJ: Well we know there is- the real conspiracy is that the people are being misled and aren't being told the truth about all this. And that's what we are trying to do.



BY
NIKE

GANG OF FOUR

SOLID
MAN!

I was looking forward to this show. Problems forced Pylen to play last. Our own TBA played 1st (they should have never played). Some of their songs are good - I'd buy a single. A lot of Crass types there - I hear they had nothing better to do on Canada Day, so they hung-out at the Gang show. Ch boy oh know.

Spent my time during T.B.A. out front blabbing to various people about them writing for 'Smash'. If you want to write for Smash phone me - Nick 920-3166. Better yet start your own fanzine. Horay Rebel Music. (...um...er...ch...well...) Blah Bra Blah.

Gang are great. The only time I've seen everyone on the dance floor dancing! Everytime I've seen them, they've put so much out you can't stop dancing. They're noisy - ridiculous - powerful. Funky (a little bit) - quiet and very tight.

Andy Gill is the guitarist for Gang. (At least I think he is - They don't take musician credit on the L.P.'s + everyone I talked to doesn't know either.)

ME: I read in one of the Guitar player magazines that you were listed as one of the 'Modern Day' guitar Heroes. What do you think of that?

A.G.: The term 'Guitar Hero' doesn't really apply to my music. That applies to all the Claptons + Hendrix's, where people thought that their skill was god like or some super mysterious wisdom. It was more than just thinking of them as somebody with good ideas it was like they were super beings. I don't think anybody thinks that of me + I don't want 'em to.

ME: How long did it take you to record the 2nd L.P.?

A.G.: Two + half weeks.

ME: Are your lyrics straight forward or do you try + put a 2nd meaning in the songs? Like I figure that 'Cheesburger' is fairly straight forward.

A.G.: Yes + No. We always try to be simple - we don't want to do too many changes - basically you've got a main idea - the main thing right? Then you want to go through some changes, to show that main thing in different lights. It all boils down to a main thing though.

ME: Do the English music press have a pigeon hole for you guys?

A.G.: N.M.E. even made a joke of it. They called us this great long list - 'the post punk Marxist minimalist psycho funk'. It was a joke - basically because they have no bag to put us in. We've been bunched up with the Au pairs.

MORE BACK PAGE

by
NICKY
SHADY

The Edge has closed. It was a complete effort. The owners are selling to whoever wants to buy. They informed people Saturday night that Sunday the 7th was the last day. Monday morning I found a few Ducks+Edgies among the debris of "Catching Party Madness". All the busters, waitresses etc. are all out of work now. As I left I said "see you all on the street, guys." I meant to see them from now on on the street and not at the Edge anymore. I hope though that Dick Duck and the Dorks will continue. The Garys will continue doing concerts-but as Topp told me "change is what's necessary in everything." The Garys felt not affected with what they could do with the Edge-not the people running it, but the license space etc. Topp: "It was a hassle booking 7 days a week. If you were lucky, good material for a week." They are looking for a new place now-obviously bigger than the Edger but still it will take time. Bigger shows at the Masonic Temple are still on with more coming maybe during the summer. When they find a new place-expect it to have about a 500 person capacity and it won't be open every night. "Only when it's worth while." Topp wants to put shows together that sound interesting from just reading the lineup. "I would always do local acts that I find interesting". Should be fun-can't wait. "I mean we had to book all these shit bands just because there was nothing else." That's really depressing if you're really into what you're doing. For a long time now I've been trying to figure out why nobody locally, media wise wants to really get into the local scene here. Is it because a lot of bands don't care about success? Is it because maybe everyone thinks the local scene is boring? Maybe everyone just isn't desperate enough? If you feel bored with what you're doing, don't you change it? And Yes! Smash will keep going, the world does not end with the Edge closing!

FUN IN SPACE WITH ROGER TAYLOR

by Lucy

If the name isn't familiar, he's the drummer from QUEEN. (Yes Queen) Roger Taylor has always been the black sheep of QUEEN, writing and singing totally different from the other members. FUN IN SPACE is his solo LP, the first from any member of QUEEN. The album is precious to Roger Taylor and QUEEN fans, but is also great for anybody interested in a good unique 1981 LP. Roger has put out an album that relates to absolutely nothing that QUEEN has ever done. Each song is different, and even though Taylor is the drummer, the album is not percussion-oriented at all. Taylor also played all the instruments on the album, except for 50% of the keyboards. Taylor is fairly ignored as a drummer, but this LP shows that he has been storing up a lot of ideas, and good songs. Roger is the only member of QUEEN that keeps up with the times, and that could satisfy people who search for new sounds in music. The album has 2 or 3 rock n' roll songs, and the rest is fairly progressive, synthesized but not tuneless stuff. Roger's influences also show through (BOWIE, ULTRAVOX). So before you dismiss this as just a solo effort from an old-time band, give the LP a careful listen. This LP shows that if QUEEN split tomorrow (Heaven forbid) Roger would rise to recognition, while Freddie Mercury would self-destruct with his commercial clichés. (And that's from a Freddie fan.00)

Eds. Cry. it's the screen in the dark that can kill you, it's that bottle full of beer that can steal your brain you, it's the ultimate sleep when you argue with passion. What are we talking about? Fashion? Love? Music? Life? When you come down to it, it's your wallet that can steal your thoughts. Man you have been bought.

James Chance is a weasely little man. He shakes his legs in a gross exaggeration of the Elvis Presley leg shake. He shakes so fast and furious he often finds himself nearly tripping into the audience. His pointy shoes and shiny green suit offset the stark black clothes his in-the-shadows band wear. His mouth and hands are poised in the traditional white-man-imitating-a-black-man-pose. His sax playing is fast and herky jerky-providing a nice bit of colouring to the solid and funky beat. His band is tremendous. All black; they stay in the shadows carvin' out a hard and fast funky rythm for Chances' sol ramblings in which to dwell and smellard.

Why he even had a soul chick singin' and a dancin' and a holdin' his sax when he wasn't a blowin'. The Church has lots of atmosphere, which I found, was very suitable for The Contortions. It was fairly well packed and the audience behaved nice and drunkenly in this place of holy rest and mess.

Actualt I didn't know what to expect when I went. I hadn't heard too much of his stuff-but I must say, I was impressed. Listening to his music the next day I realized how much I liked the live show better. Anyway it was a real good funky evening.

just thought I'd make myself sound like those fuckin' dumb 'critics'.

- 26101 171N 24000 -

BLOODFIRE... is another very cool and coming Reggae band. They do a few covers mixed in with their mostly original set that extends for about 2 hrs. I talked to their white lead guitarist (sorry, forgotten his name) after their 'shoe show a couple of weeks ago. Blood Fire used to be the Roots Revival that backed Ernie Smith when he lived here. The band itself has been going for 3 yrs. Smith has gone back to JAMAICA to record "Ska Reggae". Carlene Davis I believe went down with him-but she has since come back. As with most Reggae bands in Toronto their first shows are dismal-lacking people support. But things are growing-Blood Fire had about 100 people out that night.

ME: What made you decide to get into Reggae?
Him: I wasn't able to play what I wanted to when I was playing in a rock band. Rock n' Roll hasn't got the sort of idealism to carry through a lot of it's own ideas, it gets betrayed by it's own nature? yep!

ANOTHER TRUTHS AND RIGHTS SINGLE FOR THE SUMMER???STAY TUNED AND FIND OUT!!!!
SOUTH CAROLINA IS THE LATEST HOT PLACE FOR REGGAE MUSIC-TRUTHS AND RIGHTS ON THEIR WAY DOWN AGAIN SOON.....endit.....

STEEL PULSE

BY: NIKI
 PICS BY: 'the better one' -
 Simon White
 (A DIVISION OF CASH ONLY)



'DOWN TO BLACK + WHITE OPPRESSOR'

You could feel the bass ace slapping against your backbone as it forced you to move with the flow. Maybe not as commercially acceptable as a Bic Pen but 100 million times better to dance to. Steel Pulse are a strong unit unified to fight it all.

Their records stand as some of the most beautiful to come out of England. The sound on their L.P.'s is just fab. The rich production blends perfectly in with the first rate playing that the band plays. blah blah blah.....

After the show-for which 900 tickets have to be sold to break even-only 650 were sold-We went downstairs to talk to Steve who is the drummer.

As far as recording contracts are concerned they hav'nt got one right now. By the time you read this they'll probably have one stateside. In England they left Island records because of the band not liking the way the record company was handling promotion.

ME: What's it like in England for you?

Steve: It's good all our shows sell out.

Simon: So what's the Reggae scene like there?

Steve: In Europe more so than in England it's good, because they're just catching on.

Simon: What are some of the good English bands?

Steve: Aswad, Black Slate, Jimmy Lindsay, Capital Letters..oh there's so many. Blah blah about how Reggae is starting to become more universally accepted (say that in a Jamaican accent). Steve said that more bands are coming up that havn't got any members from the islands.

Examples: He told us of a band that played with them in Arizona that really made an impression on Pulse. Couldn't remember their name but he said they had a mixture of white's and black's and were really good. Most of the people in local Reggae acts were born or raised here in Canada. As Steve said, Europe is catching the fire now too.

Now more serious speaking.

Me: I bought the first album when it came out and I was knocked out by the lyrics. At the time the English music press focused a lot of attention on Handsworth and the troubles there. Have things changed at all since then?

Steve: There's still a hell of a lot of unemployment. It's very difficult to get jobs over there. Not just blacks though-Asians-lower class people in general.

But it is harder for blacks to get a job. That causes a lot of tension. In this society people need money to survive, a lot of people aren't into money-so they go back to bartering-but they can't-where this society is now, you need money and if you can't get a job, you have no money and the money they give you off the state-if you're a family man-well, it's no good-some of it is just enough for just one person to survive. If you got a family-and a lot of guys have-it's very hard. It causes tension, people are always worrying where their next meal is coming from, so people have to steal to survive. But they don't want to-but if you haven't got anything you've got to. I'm not into stealing-I've stolen, but if you can't survive you've got to. When you've got all this tension, the slightest spark and everyone goes crazy which is what's happening in Brixton.

It's happened before where everybody gets so depressed with everything-you can't go here, you can't go there-because of your colour-you can't get a job-you get frustrated-you get uptight. The slightest chance you have of letting your frustration out you'll take it. It's not just happening in Brixton, it's happening all over the world. You can only push people so far(Canadians can be pushed a lot farther), they can only push them as far back as the wall, then there's no place for them to go except come at you. That's exactly what's going to happen.

ME: It is happening that way. But it is happening other ways too. People are banding together and doing it within themselves-the way they dress-act, it's becoming more personal now.

Steve: Yeah, everybody shows their frustration in different ways. Like in Brixton it's the violence. A few years ago it was the punk scene (still is and there's nothing wrong with that). That came out of the same things-no jobs-lower class people-no money-no proper education so they decided to retaliate against society in their own way. That was the beginning of the punk system and a lot of younger generation youth movements started in that way.

So it shook a lot of people, hello rock rat: They needed it:

Yeah, they needed shakin' up. to realize it. Because a lot of people didn't realize that kids were thinking that way. That they were frustrated. That they had nothing to do. That nobody wants to know 'em, because they're working class. So they get frustrated and rebel in their own way.

ME: Okay, now you're talking about lower middle class white kids. What about black youth?

Steve: A lot are turning to the Rastafarian religion, because it's an escape. They know that together they can feel stronger, more so than before. So like the rastafarian movement is growing over there. You see, you couldn't classify punk as a way of life. (some thought it was-those people are dead now) Punk was a fashion-it was the in thing at the time. Rastafarian is like, for a lifetime. People just wanna help each other more-and it's working. I just hope it carries on. It's all about loving one another-stop fighting-help each other instead.



ME: The thing is, you don't have to be a Rasta to say 'don't fight'.

Steve: That's right, You don't have to have locks(dread) in your hair to be a rastafarian. It's what comes from the heart.

(Ignore all this silly stories about how the Rastafarian "cult" is involved with International Terrorism-thems fakeness. Fake Rasta equal to Babylon)

During all that from-the-heart-type stuff, Steve became very alive and energetic only lapsing back into barely audible mumbleing when I asked him if being in the band was profitable.

7" 33rpm

space

INVADERS

new ep

FROM
VANCOUVER

D.O.A.

A friend of mine recently said, 'they don't make equipment strong enough for D.O.A.; and on May 21st, the band themselves proved this conclusion to be a reality.

After being absent from T.O. for 10 months, we were lucky enough to host Dead On Arrival at the Edge for one great night. D.O.A. truly bring new dimensions to the word ENERGY. I haven't seen this much excitement, force, and enthusiasm since the Ramones circa 1977.

D.O.A.'s first set was short, but very tight. The 2nd set was longer, and exhausting for us who had trouble bopping around all night. They did most of their stuff from both excellent albums, including the phenomenal (at least to me) WORLD WAR III, and changing DISCO SUCKS to NEW WAVE SUCKS. Very appropriate.

There's a lot more to D.O.A. than just fast music, though. D.O.A. sing about war, violence, and hate for a reason. They're out to tell people to look around and see what's happening to the world around them. More than just another Punk band? You're damn right they are!

(TO ALL OF YOU WHO THINK THIS REVIEW IS CORNY, SOD YOU!)

THE FOLLOWING INTERVIEW WAS DONE BEFORE THE SHOW WITH RANDY RAMPAGE, JOEY SHITHEAD, DAVE (GREGG, IS IT?), AND THE VERY SILENT CHUCK BISCUITS. HALF WAY THROUGH THE INTERVIEW, SOME GUY NAMED ADAM JOINED US (A FRIEND OF THE BAND), AND ADDED IN HIS TWO CENTS WORTH.

ME: HOW LONG IS THE TOUR?

RANDY: Long.

JOEY: Two months so far.

RANDY: Too long.

JOEY: 2½ months all together. 16000 miles, 40 dates, innumerable fights.

ME: IS THE TOUR TO PROMOTE THE ALBUM?

RANDY: Yeah, basically, the tour-

JOEY: The tour is to promote the band. It just happened the album came out at the same time.

RANDY: Yeah, the album came out so we basically used the whole theme of the Hardcore 81 thing. It was originally a show that we did in Vancouver with a bunch of other hardcore bands, like us, Black Flag, and a bunch of local bands, and then we decided to name the album that.

ME: WHY HAVE YOU GUYS CHOSEN TO SIDE WITH THE AMERICAN BANDS RATHER THAN CANADIAN BANDS, LIKE YOU'VE DONE DEAD KENNEDYS, BLACK FLAG, LIKE WHY DON'T YOU GUYS DO THINGS, SAY WITH TORONTO BANDS OR OTHER VANCOUVER BANDS?

RANDY: Well, alot of bands from out here, they don't really wanna work with us, y'know.

RANDY: Like, there's bands that probably would, y'know. The only bands that I really know out here that I like are Crash Kills 5, Stark Naked & the Flesh-tones, and besides that I don't know of any fuckin bands that I like.

ME: BUT ARE YOU FAMILIAR WITH THEM?

RANDY: Not really.

JOEY: No. I think that's more of the problem. There's alot more connection between Vancouver and the West coast, than there is between other parts of Canada, right? So to go anywhere in Canada, well I guess you have to go-okay, we have to go about 150 miles south of us to get a gig, and that's in the States, but the next closest point in Canada is like 700 miles, and you add up the distance between Vancouver and Toronto and it's like 3000.

I think there's also more- it's sort of a type of, well you could call it a movement almost that's like happening on the West coast. Like, bands with a really direct sound. It's not really held back at all.

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JOEY: We're not really siding with the American bands. It's just that we are appealing to alot of the people and like, we're alot different but we have the same ideas, whereas there isn't the exchange of ideas between the east and west in Canada, which is like, unfortunate.

ME: HOW DO THEY RECIEVE YOU DOWN THERE, THOUGH?

JOEY: Actually we do very good. Like, the last gig we did- the best advertised gig we did in Los Angeles. We got like 600 people.

ME: YOU NEW ALBUM IS, OKAY, IT'S TYPICAL D.O.A., RIGHT? DO YOU REALLY THINK YOU COULD PUT THIS KIND OF THING OUT IN 1981 AND LIKE, GET AWAY WITH IT?

RANDY: Well the hardcore thing is like, sure it happened in England in 1977, but people just wanna dismiss us as being a clone of a 1977 English Punk band, right?

ME: RIGHT.

RANDY: But it didn't happen in America then. It did, but it didn't break through, right?, and now you got this whole thing of where kids are actually starting it themselves and it's not the same as the English thing. It's alot-alot of things are similar, but the whole idea of it is alot different.

ME: YOU THINK SO?

RANDY: Well sure! Like in England, that's where everybody gets the idea that to be a punk, you gotta live in the gutter, you gotta be making no money, and you gotta be on the dole. What's happening now in the States-it's like the young upper-middle-class kids are really getting into it, and they're saying, 'FUCK THIS SHIT, WE'RE NOT GONNA TAKE THIS FUCKIN SHIT'.

ME: BUT DON'T YOU THINK IT'S TOO LATE?

JOEY: No.

RANDY: Why is it too late? It's never too late.

ME: BUT THE WHOLE IMAGE THAT GOES WITH THIS (POINTING AT RANDY'S ATTIRE), DON'T YOU THINK IT HAS A TIME LIMIT ON IT?

ADAM: No, cuz look at Heavy Metal right now.

RANDY: What do you mean by image? By the way you dress?

ADAM: Time limits are for the fuckin media.

ME: YEAH, BUT THIS WHOLE IMAGE PRESENTS 1977 ALL OVER!

ADAM: It's not an image. You gotta understand that for every 10 people that are involved now, there was one person in 1977.

ME: OF COURSE. (NO SHIT, SHERLOCK).

ADAM: So there's 9 people who wanna see what's going on. It's not the same just because 5 years have passed.

ME: BUT DO YOU THINK IT CAN GO ON?

ADAM: I think everything will go on in terms of production, and in terms of material. All the bands that are around now who actually play the old stuff are getting more time in the studio, are finding their trip in the studio, writing tunes that are more likely to get played on the radio, and not compromising, but just getting more into the mechanics of the business.

ME: YOU THINK THESE GUYS ARE?



PIC BY JOHN

ADAM: In their own way, yes. Without compromising. I mean, the thing is, like, if they were Sex Pistols clones 2 years ago, at least they've remained pretty fuckin consistent, and consistency is something nobody has in this business, or any business.

ME: BUT THE MUSIC ITSELF, ISN'T IT REPRESENTING AN ERA?

JOEY: Not really. The thing is, like, times were tough in 1977 and 1978, but things are getting worse in the world all time. So what our music reflects I think is just like, a

CONT'D →

"INSTEAD OF BEING A FAD
A WEEK LIKE THERE IS IN
ENGLAND, WHAT IT IS IS
LIKE, COMMITMENT TO
WHAT YOU'RE DOING, AND
IT'S A CONTINUING
COMMITMENT." JOEY



JOEY: violent age, and a violent
thing that the whole world's
going through.

ME: BUT WHY NOT PROVIDE PEOPLE
WITH A LITTLE ESCAPE?

ADAM: This is escape, because
when you go and participate
in a D.O.A. show, you're
escaping from the real fuckin
hardcore bullshit.

DAVE: (I think it was Dave) It's
also what alot of people would
want is for people to just be
sheltered from the whole thing.

ME: BUT WHY NOT PROVIDE
ENCOURAGEMENT?

RANDY: This is encouragement!
It's like, WAKE UP! Every-
thing's not cool. Everything
that gets pushed down your
throats these days is people
telling you that everything's
cool, nothing's wrong, you're
fine, you're safe, you're
happy. They want you to
fuckin believe that shit, and
I don't believe it, we don't
believe it!

ME: SO YOU'RE JUST TRYING TO MAKE
PEOPLE MORE AWARE?

RANDY: Yeah, saying WAKE UP! Look what's
around you. We're not saying
go out and fuckin destroy things,
and burn buildings and shit.

JOEY: Well, sure, it's saying that, too.

ME: HOW LONG CAN IT LAST, THOUGH?

RANDY: As long as the people who are
into it wanna make it last.

JOEY: The thing is, like, getting back
to more to what you were asking us
about 'does this apply now in 1981?'

The thing is like, when I saw the
light was 3 or 4 years age when I
first came across this type of music.
It like, had principles involved,
like certain ideas behind it and
those ideas are like, honesty, and
putting forward what you think, they
don't die, right? It just happens
that we're still putting them out,
whereas alot of people gave up on
putting forth ideas that resemble
things close to reality.

It's just a reflection of what's
going on. That's the whole thing.
And it will last as long as there's
this 'grossness' about us, right?

ADAM: It really gets down to-I always
rave about them, because I don't
know of any band, out of all the
fuckin bands-nobody has done a tour
like these guys this summer.

ME: THIS IS SPRING.

RANDY: Spring, summer, it started it
the winter! Oh ~~well~~. Like nobody,
you look at even the English bands
that come over, and they don't want to
go around and they don't wanna play in
the little places. But where we're
strongest is like, that we go out and
we'll play anywhere. We've always
shown up to play, whether it be in
fuckin L.A., New York, Bloomington,
Indiana, or Bear's Ass, Iowa, for all
the fuck we care.

ADAM: And the thing to remember is if
you say the band's never changed,
you look at them last year, and you
look at them this year, they've got
a real tight set, and they're
professional.

AT A TIME WHEN 'PUNK' IS NO LONGER NEW
OR APPRECIATED, DOA REMIND US THAT
PUNKS THAT ARE EARNEST AND DEVOTED TO
WHAT THEY DO (AND DO IT WELL) CAN AND
WILL SURVIVE. D.O.A. ARE SIMPLY
CANADA'S ULTIMATE HARDCORE.

By **LUCY**

Teardrop Explodes

I'm not going to compare Teardrop music with Echo music, it's been done enough. I'm not gonna try to explain why the Teardrops are at a psychedelic Rock and Roll band. To me, and my ears, they sound like a pop and roll band. Even after talking to Julian Cope my opinion has almost changed to that of The Teardrops being a lightweight fluff band.

I prefer Echo and The Bunnymen.

ME: How's it going for you this tour?

Julian Cope: Amazing. Yeah, really well.

We started off in Houston, drove to Dallas (in a Van-7 people)-Austin-Lubbock-Tuscon-Los Angeles-San Fran-Colorado-Kansas-various places up to Chicago-Detroit in a Chevrolet.

This is their 3rd trip to N. America but first time to Canada. They played about a year ago at Hurrah's in N.Y. The reaction they got was "amazing". Cope rambled on about how I looked French (I'm not) how 2 girls sitting next to us looked Canadian (they weren't, they were English) "it's style or something". The 4 of us had a talk about "here" and "there" and how it's all so conservative over here compared with England.

J.C: If you want to play conservative places you play the midwest, it's incredible. I mean like seriously dangerous. Nevada and Utah those places I had to be really careful cause

they thought I was a real fag, because I had bracelets on and longish hair. We played in Texas, and it was like ah...a. Spivboy Punks. They spent the whole gig fighting.

We played to about 120 people in Lubbock Texas which was great. We had 4 sold-out shows at the Whiskey which was great. It was like a real ego-boost. We'll play for anybody, it doesn't matter they're all into it. It's also quite sobering playing for only 120 people cause if you stayed in England all the time you could get an ego trip. It's strange and it's like

ME: I don't wanna bitch about anybody, everybody seems to think I wanna bitch.

ME: Yeah, there's no point in bitching, we're all here together we might as well live with each other.

J.C: (Dream Dreamy) Taaaah.

They used to do "Bouncing Babies" live but they dropped it about a year ago.

ME: Do you enjoy all the teeny-bop that you get back home?

J.C: I know that the people that knock me are the people that haven't got it. It's pretty easy to knock something that you don't know about. There's a lot of people who are trying to be a teen idol, but it's no big deal. It's like...ah...if you ugly you write one way and if you're nice looking you write songs another way.

ME: It's also to do with a state of mind.

J.C: Yeah. A lot of people your looks are to do with the way you were brought up. Like if you are real repulsive looking it does sort of scar your youth doesn't it. When I was a kid I mean Julian is a family name where I come from so like that was a real drag. He thinks Adam and The Ants are 100 times better than Spandau Ballet because "you can actually listen to the music". "It's fun music and they don't take themselves too seriously". "But it's easier to knock Ballet because you gotta find ways to not knock them". He thinks bands that "serious" bands like Clash are "nessessary". "Like rebellion chic is very nice if you name an album 'Sandinista' you're glorifying your own position".

"An Treason" also released here in French.

A new album in September.

Cope likes doing songs differently live than their recorded versions. At one point during the tour he started a song just with an accompaniment then the band came in after.

Canadian version of the album has a "demo" version of one song but I can't remember which song.

"Surrogate" probably the next single because "it's nice and quiet".

The band were very particular about dancing space. More space they should be made for the 2nd show.

According to Cope, "and it's the other song included in the album can version of 'Crucified'".

BY MIKE WHITEY (X-MAS Special)

Stiff Little Fingers the reviews continues of the night

On Monday June 29 I woke up looking forward to an exciting evening. But not looking forward to the hassles that were going to be packed along with it.

It was in the event of the performance from Stiff Little Fingers at the Elmo...well, I'd rather not say that word.

When I got to the door of this so called nite club I noticed too many of my friends were waiting around, talking, and leaning on posts outside. After talking to them ...finding out they were refused admission because of the fact that the bouncer didn't like the way ~~you~~ they looked, I was discovered to go in and see a band with a reputation for blasting the fucking hell out of you.

I eventually ended up going for a long walk, after getting sick over seeing what the bouncers were getting away with doing.

Finding that the band would be playing soon I very quickly found myself a friend who knew the bouncer... and got in.

Once in there, watching the anxious and waiting fans I found myself almost hiding. Everyone there seemed like they had been in a cage for a month and were ready to attack.

It was surprising to see a band who actually knew what they were doing. A lot of energy was put into almost every tune coming out powerful and raw. After performing about two albums worth of material SLF thanked everything and left the stage leaving everything still shakey.

You know it's a bloody fucking shame that a band such as SLF should have to put up a gig at such a place as that fucking hole where the bouncers act like they haven't eaten anything for a few days and then take it out on the hypes who like to energetically like to dance up at stagefront to their fav. band. **BYDEE**

Even SLF manager was bothered by those assholes at the 'good old EL MO'.

All we wanted to do was to see a gig a show, just to go and dance to a really fabulous band whose lyrics penetrate so deeply into the facts of problems youth seem to have with all the rest of the people (see we're not people we're youths). In other words Law and Order became a reality. When I arrived at 7:30 there were people hanging around waiting so I did to and then at about 8:15 I decided I should go in. Before I could even show him my ticket he asked me for ID. I showed him two pieces but he refused, he wanted more well how much more, I didn't know, 'cause the next person that came up (an ELMO reg perhaps?) showed him the exact amount of ID and got in. Well I was really pretty 'fuckin' mad at that jerk and so were about 30 other people refused at the door. Some people had come as far as OAKVILLE?—no even further, say MONTREAL. One of these girls from Montreal got pretty upset when an innocent scrawny skinny young guy was thrown against the pavement for no necessary reason. So she called the cops. Before the cops arrived—say around 9:15 more people had been thrown down the stairs and out. The cops came, had a word with the bouncers only chuckled and left. Time

goes by and more people get thrown out. People are getting more frustrated and light a fire in the back alley near the door. Five engines (all 5) came but it was out before they arrived, no interruptions the gig went on. Then people began to mouth off a bit to this bouncer. I mean by this time the gig was well into it's way starting with Alternative Ulster, and later slamming through with Johnny Was (great tune!). So shit if I was thrown out for such ridiculous things as "dancing" "standing around" or "tripping over a car-pet". I mean no one was doing anything so wrong as to be slammed against the pavement. So I mean I'd mouth off too. Well the pigs just happened to come by again. Had a little word with the bouncer and then before you knew it—the next person that opened their mouth was pounced on by Police Officers. Billyclubbing some in the stomach, slamming cuffs on and hitting people around. There was nothing anyone could do, I mean even when people you knew were being taken away, you can't help. When there's a line of cops between you and them (also billyclubs—big boots—guns etc...) (you mean publicly paid storm troopers?—Ed.)

CONTINUED OVER

~~SLF~~ - the fight goes on again

Sooooo....we, me and a few other people decided we didn't want to participate in this delightful game, and we moved to the back alley to try and get a word in with the fingers (hoping it would help in some way). Soon enough, a station wagon pulls up to take the equipment came. We were told that the Fingers had left. So we began bitching at who must have been their tour manager. He seemed pretty pissed off too-apparently he had been hassled earlier by pigs. He had a few things to say about our city, not one little bit good. He said that it's really a fucked up city and we should get the hell out of it. Everything was finally over (arrests, injuries, frustrations). I hope not. And I also hope that people aren't going to let this one ride by 'cause that was really shit and it shouldn't have happened to begin with.

things as "dancing" "standing on a carpet" I mean no one was **DONE BY RACHEL** so



~~when I mean even when people you know were being~~

MAKE OF THIS WHAT YOU WILL ~~elp~~ when there's a line of cops

What is real in our lives and in contrast to the reasonable logic of ecology chaotic and intractable is the apparently hopeless inertia of the economic and political system; it's fantastic agility in sliding away from the basic issues which logic reveals; it's selfish maneuvering of these in power and their willingness to use, often unwittingly and sometimes cynically, even environmental deterioration as a step toward more political power; the frustration of the individual citizen confronted by this power and evasion; the confusion that we all feel in seeking a way out of the environmental morass.

equipment came. We were left... so we began bitching

The political luxuries which have so long been enjoyed by those who can afford to benefit from them. The luxury of allowing the wealth of the nation to serve preferentially the interests of so few of it's citizens; of failing to inform citizens of what they need to know in order to exercise their right of political governance; of condemning as anathema any suggestion which re-examines basic economic values; of burying the issues revealed by logic in a morass of self-serving propaganda.

To resolve the crises we shall need to forego, at last the luxury of tolerating poverty, racial discrimination and war. In our unwitting march towards global suicide we have run out of options. Now that the bill for the debt has been presented, our options have become reduced.

USA IS TO BLAME!



KINETIC IDEALS ³

VERTICAL REFERENCE LINE 10"

Their single is alright. A bit too robot-like but alright. It's maybe a little under-produced, considering what they're like live; a nice fat bass sound with the sax (Whom they just got rid of) weaving in and out of the mix-making it all sound real good.

History is a good place to start eh?

Mike Rullman(Voc.):We're approaching our first anniversary. It'll be at Larry's to commemorate our first performance.

ME:No cover eh?

Jon Davies(drums):Yeah, it'll be on Monday night to comemerate the # of people at our first performance.

MR:We met about a year ago-they were working as a three piece-I came to a party where there was some Heavy Metal shit playing, and they got on in the intermission, played 3 songs and blew everyone away. I said.."Hey! That was funny". So I talked to them and they needed a singer....Last fall we added a sax player and last week we dropped him. Right now we're looking for another instrument-we don't necessarily have to have it, but just to have something different.

→Alan Murrel(Bass):There was no problem with the sound just with the attitude of the guy involved.He had some delusions about changing us musically. Because he was light years ahead of us musically.

ME:Do you guys really like living in Mississauga?

MR:No, we love it. It's creatively way better than Toronto. Cause you don't have to come down and pay attention to these pompus jerks. It's a shelter.

JD:It's way more stimulating.Creatively it's way more stimulating.Here you have all these secular distractions. There you have more things to write about because your bored and your fucking lonely and your isolated in the desolation. It's way more stimulating for what we're doing.

MR: It's back to um..an ultimate reality.(huh?)There's too much going on here, you can't concentrate (double huh?).

ME:I lived all my life downtown & I love it-it's more interesting than the burbs.

JD:Yeah, but it's so fuckin' artsy and trendy.

ME:Well, not really..it depends on the person right?

MR:When we come down it makes us look all the more forward to it. You aren't living here so it's like"..oh no I gotta pick up my guitar from Steve's or somethin'"in Mississauga your kind of sheltered and you get these barren head banging jerks hasseling you.

JD:Pointing at you as you walk down the street.

ME:You guys get hasseled?(They wear.. styled leather jackets;windbreakers and no extravagant hair do's)



ME: Would you guys wanna keep on going with this?

MR: Alan and I were talking about that, Alan said that the band is...like, something seems to be building, it's either gonna build and shoot for a good thing or it's just gonna build and explode into a million pieces.

ME: You haven't made any goals for yourselves?

MR: Just one step at a time.

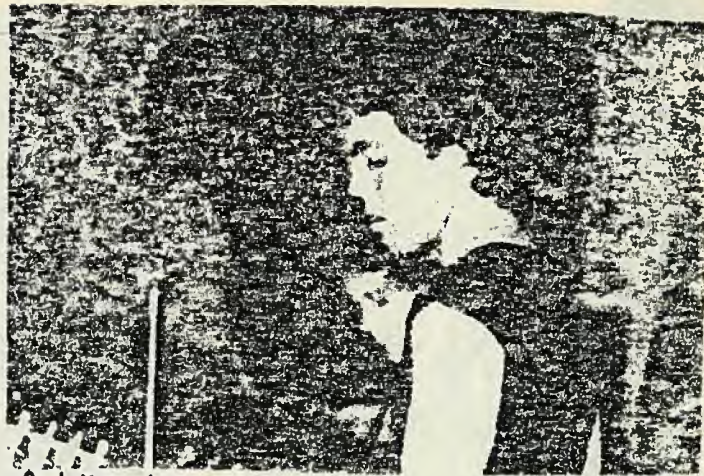
AM: Gettin' the headline at the Edge last week was like(wow)

MR: That's just one step, like the first gig is like, 'wow we're gettin' paid for this' not much 2 bucks ea. but it's the idea of it right?

One thing I noticed with this band was that they have a lot of energy and a lot of ideas. They share all the work equally amongst themselves. Jon, as Mike puts it, 'is our hyper person and does most of the hustling and bugs people, he has no tact, he just does it'.

Alan he says sits at home waiting for people to phone him, locking him self in the basement learning bass riffs. JC Chambers, their guitarist does all the handbills that go up around town. Mike is left to write words and ideas.

On influences, Mike put it the best way; 'We draw from everything. Art is based on human experience; Everything around you is going to influence you.' **FINI**



Paul McCartney

Rock Rat Corner — THE CUSTOMERS

I saw this band advertised as reggae. All you need is 3 guys to play reggae right mon? Sure 3 guys, they don't have to be 'black satta'. Just got to play one line bass drum 'fills + chords, got it? Yeah, that's all you need, I-rey brother + sister. I say you gotta have the groove. You gotta be smooth. These white men no have the moves. White Pop Reggae.

THE ECHOES- Mark sniffs the bag. It's true. I saw him once with a moose. He said the moose was his sister. I didn't believe it for one minute. Anyways, the Echoes look like nice boys from Missis-auga. You know, Andre-Pierre hair, clothes from Jean-Juction/Le Chateau. They play safe pop. Real Canadian. They said that when they grew up they wanted to be the Bay City Rollars and have a record deal-god bless their little hearts.

PEER PRESSURE- Better than the above. If I had seen more of them I would be a better critic. So next time they play..

STEEL PULSE - FINISHED

He answered with a half hearted attempt to describe what happens to the money they do make.

Steve: The money we make goes back into the business. You have to pay for the lights-transportation and also for strings and things for the instruments.

Apparently Pulse is setting up quite a bit in England. They have a whole building in which they rehearse and organize money and other financial matters. They are becoming more independent from the record companies but are also setting up links with promoters and people in cities wherever they



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On May 17 at Fourth World at 167 Church St. a tribute was held in honor of Bob Marley. It was, I think, more of a celebration than a sorrowful gathering of Reggae lovers.

That next week a huge service was held for Marley in Jamaica. Thousands attended the 'show'. It featured his band The Wailers - ~~his~~ 2 of his sons got up and danced even. I like that attitude of celebrating at a person's funeral - sure we may miss Marley, but look at all the music he left for us to dance to. I know that IF it hadn't been for Marley, I and a lot of other people I know wouldn't have got into Reggae as quickly.

Five bands & various poets and speakers played at Fourth World. They started at 6 P.M. and went on till 2 A.M. → all for a buck!

Included were: Some of Ital Grove & Truths + Rights doing 'Exodus'. 20th Century Rebels - Leroy Sibbles - who got everybody up on their dancing feet for the 1st time that night. Also there: Gaurup Rythm



drummers + Truths + Rights. BY NIKI

It's funny, but most of the people there ~~there~~ looked like middle class blacks. You know - Sunday best & fancy fancy cameras. That's something I don't see when I see a local reggae act playing in a bar somewhere why?

I love the community that is so obvious within these bands. They're all for one. I just hope this scene we have here in T.O. will explode - internationally we gotta a lot of excellent Reggae bands. I would love to see the scene grow.

New · Used · Deletes · Cash for Yours ·

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105 Dundas St. E.

his own with this dynamite dance tune. Door-ish keyboards. Its a very desperate, cutting sound Don't miss it.

Kraftwerk - "Pocket Calculator" EMI 5175

Kings of Electro-disco are back. Its simple, very catchy, very bouncy synth-stuff but its not up to their calibre. They have lost some of their ingenuity. I'm not saying its bad, they just could have done better.

Still, when they tour, go see them as they plan on using android models of themselves. ****

The Bureau - "Let Him Have It" - WEA KI 8753.

- I love soul and these guys have it. Better than Dexys - no whinny vocals like Kevin Rowland. A great punchy horn section and some wonderful hard hitting bass & guitar. Let Him Have It? Let me have it - a whole LP, please - soon. Sam & Dave would be proud.

Pig Bag - "Papas Got a Brand New Pig Bag" V Records V10

My single of the week. Its instrumental, Latin, sort of West Indian and very percussive. A dance single for sure. Simon from The Pop Group on drums helps a lot. The horns are mild, sexy and lots of fun.

Buy it.

Scars - "All About You" Pre 014.

This years band, this years LP, this years everything. Melodic, poppy, beautiful. Guitar is similar to Edge of U2. Rabs (vocals) has a Scottish accent that gives the tune a very U.K. feel.

Simple Minds "American" Virgin VS 410

My fav. band - these guys are steadily maturing. Produced by Steve (the hippy) Hillage - he could not dull their energy. Its powerful + full, reverberating synth, an almost percussive bass (funky, tight) and drums that are upfront & demanding. Kerr's wonderful on vocals as usual: he has one of the best voices around today. Sidekick guitarist Burchill puts on an impressive tingling guitar solo. These guys are much too neglected. Buy the 7" and the LP - you'll love it!

Till next ish. C. van

SINGLES

By: Cx0



A good lot this issue (Thank god). I would like to do some local bands so if you've got a tape or 45 send it to Nikki for me. Watch for stuff by T.B.A and possibly Boys Brigade in the near future. They are the locals to follow. Anyway - here we go - most of these you can get at Records on wheels or Peddler. But you should get them somewhere.

Positive Noise - "Charm" - Statik - Stat 21

I like these guys - they are very punchy, very raw but very energized. You can dance! A wild horn section leads you on the dance floor. Lead vocals are almost cabaret - but they are very tongue in cheek. This one is produced by Steve (the Hippy) Hillage who thinks he's going "Nouveaux Wavo" - y'know? But these Scottish lads are suprising a few people.

Siouxie & the Banshees - "Spellbound" - Polydor - Pop 22

She puts out great singles & Lps but she's still a cult figure. Here's another good tune. John McGeogh is one of my fav guitarists. This is a delicate but cutting sound. Burgle bangs in full and steady and builds the tune to a climax of exploding fullness. Great production, great double tracked vocals.

Wasted Youth - "Rebecca's Room" - Fresh Records - Fresh 30

Produced by Martin Hannet (Magazine, U2, Joy Division, E.S.G, Minny Pops... the list goes on and on) it has to be good. These boys used to be too much like the Doors - but now they've slipped into dance music and it's great! Punchy drums; melodic, flowing bass line. I would almost categorize them as "futurist" along the lines of Duran Duran - but they probably wouldn't like it. This song should be charted.

Dead or Alive - "I'm Falling" - Inevitable - Inev 005

Pete Burns (vocals) is the #1 poseur in England - cohort of Ian MacCollough (Bunnymen) Pete Wyllie (Wah! Heat) and Julian Cope (Teardrop) he's coming into

CARSICKNESS

IN A VAN WITH CARSICKNESS by RockRat.
(On the Nickel and Dime tour)

Carsickness are from Pittsburgh. They were in town to open for the fall at The Edge. I think we all know what happened instead. So they played the Horseshoe for 2 nights. We know what happened there too. CARSICKNESS IS:

Guitar
Joe Soap
Drums
Dennis
Childers
Bass
Chris Koenigsburg
synth.Stev
scivlli
farfisa:
hans.

a typical interview.....

RR:How long have you been together for?

Car...About a year,2 years. We formed playing in apartments and parties.

Joe Soap:There used to be a good living room scene in Pittsburgh.

Chris:Party circuit from one living room to another till the cops busted it up.

JS:It wuz good,all summer we had these parties every night, it was all free. We used one amp.each.

Chris:One amplifier for each band. That wuz before any of the clubs would book any of the....

Steve:There are perhaps 12 bands that are real fine, completly original, because perhaps it's so alienated from anything else(Pittsburgh).

JS:Yeah I would agree. We go to all these other cities and I'm not putting the guys down playing tonight(some unknowns you know, they just do old covers.

Steve:It's not original music. It might be the song they wrote, but it's not.

JS:There isn't anything wrong with covers but at least do something else besides a bloody Ramones.cover.

Steve:I think any band in Pittsburgh can blow this.....

RR:So there's a pretty healthy scene there

JS:Very healthy, not in terms of magazine or business or anything like that. But in terms of music, definatly. There's no real fashion. We were in D.C., it was strange,everybody dressed up, no dressing up in Pittsburgh.

RR:How much of a scene is there?How many fans/followers? How many people are involved?

JS:Tonight we brought The Waitresses. TMI Products the label we're on and the organization we're involved with. We

brought them down and we had 3-5 hundred people. It's a healthy enough scene.

Steve:But there a real dedicated group of people. They really do come to almost every gig that's happening.

Hans:People came up tonight from Pittsburgh to see us. Well the reason they came was because we were supposed to play with the Fall But people here have been very helpful we're playing here(Shoe) and Kitchener on Friday.

Joe Soap:It was great to play with Kevin Coyne to, we like him alot.

Hans:We played the last night of the Edge anyway.

JS:We have on TMI 5 releases at the moment. The first release was 500 singles we did for a local thing in a 4 Track studio. Then we did a record under another name,'Cold Warrior and the Mercenary Band'. That sold about 500 too. That was pretty well recieved, we got write ups in NME and all that shit Then we did our album and teamed up with bands from outside the city called The F-Models from Ohio. They have their first single on TMI & a band called The Non Stops, I think one of them is from Toronto and their single is coming out, they're real good. The drummer is from Toronto, his name is Dave Crocker. I'm from T.O. too. Grew up here. I lived here until 1971. The city has changed a lot. Basically what we're trying to do with TMI. TMI is like the big umbrella name for everything that we do, like when we bring bands into Pittsburgh or we put out records.

R.R:What does TMI stand for?

JS:Too Many Idiots.

Towards Musical Independence.
Three Mile Island.
Trust My Intuition.

We don't get any good out of town bands unless we bring them in ourselves. Which is good for the local scene. There's no Gary and Gary, You've either got these guys who bring in Van Halen and REO Speed. and when they go for smaller acts they don't know what will sell.



THE LAST POGO (what a terrible title)
THE LAST HORSESHOE (??) maybe.....

- About the Shoe-

I love practicing right on stage.
There's such a feeling of terror
and panic; bedlam perhaps? C.

Quite the scene in the guys
can 3 or 4 beating up on one--
Fuckin' Assholes! Totalled
the washroom

Smash It Up - ?
(Reggie Smash)

should get a pic!

P.O.W. - Punk

ME to TANK: What happened to all
the money you made?

P.T.L. - Neat

TANK: What Money? (Bet he had to pay
for the can)

The Rage - Didn't see 'em

The Subjects - Can't remember

Steve Fever - All by himself w/ his guitar

Disorderlies - Rachel says: "Charisma" - I say "Funny"

The Idles - Stairway to heaven is cute - But Boring

Children of Divorce - I found their music a little
like Mott/Crash - Change up

Dick Duck - Baaaaaaah!! Rock Rock this form the
Yea!

Stark Naked - Yawn

Screamin Sam - Yup - reeeal good!

Lots of Cops - Boy! Can they ever control
crowds well

Maybe now it will be closed for
good!

The event itself made the bands sound
that much better.

"Don't close it down! Blue Peter still
gotta come on! They're fuckin' ama-
zing!" This from some poor soul
after the cops arrived.

From the 20 or so people on hand
for the first band to the 400 or so
for the last, the day went quickly.
Sometimes it took 15 minutes between
bands but never more than 45 min.

Seeing all that talent (talent?)
in one place in a few hrs makes you
wonder why there aren't more diverse
sounding bands. Take the first band
for example (plugplug); uncontrolled
mayhem, true 'Anarchy'-no rules to
follow for these people-wait and
see what happens (hahaha).

P.T.L.-Steve Fever-Dick Duck and the
Dorks and Screamin' Sam I thought
were the other better bands.
Russ the guitarist for PTL told me
"We didn't know what we were doing.
We just make 'em up as we go along."

But all this leaves Tank Prod-
uctions and friends without a place
to run. I hope they find something
soon. They had all the reggae in
town play there and also some bands
from out of town. Hopefully we can
add Lee Perry to that list. oh well!

So now all we have is The Turn-
ing Point-The Bev-Larry's- The Cab-
ana Room and various spaces open for
'parties'. The Garys might be getting
the Nick? I just pass on rumours.
Oh well, on and on and on and on and
on, no it never will stop.

Sorry about the no pics - I just couldn't be bothered.

TRUTHS AND RIGHTS AT ZOUNDS

Zounds? Strange place to see this
band for the first time! An extremely
large scarberian (Scarboro) record shop.
Suitably housing a large dancable Reggae
band! Even more suitable had they played
outside as originally planned. The rain
forced them inside and I'm sure deterred
a larger crowd from forming. There wasn't
more than about 40 people all standing
around with their mouths open and politely
applauding after each number (sometimes
they missed and applauded in the middle)
But I got a great tape out of the deal
(free, even nicer). So I'm not complain-
ing! Look out for their album, you'll be
notified later, on advancement of this
project, and if at all possible to see
them in anything larger than a record
store, take advantage of it. Also look
out for Horace Faith-an interesting
bar chordist rhythm guitar player
who played a short headlining set
there. Mellow Yellow (...um, yea-Ed)
reggae, very moving music (you can't
sit still). C.

"What We All Want!"

GANG OF FOUR - CONTINUED

Delta 5 - Bush Tetras - Amerika - so many bands that have taken bits from us. In the press you always read "... oh well, that bit sounds like The Gang of 4." We've become almost a category.

ME: I find the 2nd album almost the same as the first. Do you always want to do 'Gang Music' - keeping the music the same or do you want to change with time?

A.G.: No, no. We'd change. We've got some ideas but nothing that's definite. The reason you change is not for the sake of change but when you're playing a song you say I don't like that part so you drop & add things all the time.

ME: Would you call your music "wake-up-people-&listen" type music?

A.G.: I don't know. What we would like to do is wake people up & tell them something that they don't already know. I mean like - it's all very well taking those stances but - you know. But, Spandau Ballet have got no idea about what they're talking about.

ME: Some of things they have done are neat. They've got people together to make their shows more than just music. That way they're giving the struggling artist a chance too. Like multi media things.

A.G.: I think it's fine dressing up - whatever you want - that's fine - it's positive. Even making a cult out of it is fine to. Except when you get to the music stage - it's drab & dull. In the end that's what you're talking about. The stuff they ~~are~~ pretend to know about & talk about - they don't know shit. The whole term 'Kuturist' - oh Christ. (He'd rather get drunk)

This was their 4th time to Toronto - and each time I've seen them (all - except Palais Royale) they've been great. The Masonic temple show no exception. If you don't know the music listen to it. Maybe you'll realize that we're living in a real shit hole. Not just Toronto - Canada or N. America - but the whole of organized ~~society~~ society - It stinks. Live in it - but destroy as you live in it. - NIKI -

For those of you awaiting for this ish. Firstly, thanks for waiting for Smash at all! Secondly: (The reasons why we're late) Us writers and persons unknown were trying frantically to get ready for the show at the Benefit for The Horseshoe. (For a more detailed look, look elsewhere in this ish).

This took some doing-we had to find a guitarist and a drummer quick-Lee 'Beuf' Eckley was considered for the job-but he wasn't; we thought up to our standards-substandards? There was a good three days in which we could get things together. All the anxiety paid off though. A great 1/2 hour show which recieved mild applause from the 15 or so people there-Thanks for giving us the clap, oh god, shoot me! For a complete tape called 'Smashing Hits' write me at 141 Collier st m4w-1m2 Toronto. Send me a blank tape (any length, and see just what you end up with!).

On top of all that larking about we had problems with typewriters-photos-articles-interviews-printing (thank-you forever Inglenook-Dittos ya know!). What could have been a beautiful friendship-us and a photocopier-didn't work out. That's strike two in that department.

Another reason for the lateness- Persons looking for full-time jobs; not hard-if you don't care about what kind of shitty job you get. But if you do care then it's 100 times harder. Oh yea. The recent discovery of having a whole house to yourself for 6 weeks. Boyc The noise! I Love it! I have no reason to leave the house. Thanks for reading it- Nick. Go on-Complain about the price. Leave ya.



3

Teardrops Pic by Nick.
Belongs with the interview

THE CUSTOMERS:

John, Joel and Neal make up the customers. A three piece Reggae-Rock band. They do good feeling Reggae and pointless poop pop pop. Which is cool. I thought they were all Reggae so I was dissappointed-i'll go see em again and again though cause I wasn't that disappointed.

They've been together for about a year and have listened to Reggae for six years since the 3 of them first met. They have an E.P. out now. Buy it.

ME- Would you say your major influences are the Police?

THEM- They're not an influence at all. They have absolutely nothing to do with our music. The comparisans are obvious anyway.

ME- You got the right feeling when you do the Reggae that's for sure.

THEM- Yeah. Actually all of our new material is Reggae. I think we'll always play some Rock music but the Reggae will be there. We do some Ska too. (A fast version of "You can get it if you really want it")

ME- It's nice to hear "Stop making Love", stripped down to just three pieces.

THEM- You've heard it eh? (just happens to be one of the staple songs of the Toronto Reggae shows.)

ME- How has the E.P. been selling?

THEM- We haven't been pushing it and it's old anyway. It came out last November. It's not really representative

CARSICKNESS IS FINI

Rot
Rox

Like they don't know it I will sell or not, if people will come to see U2 or Echo and the Bunnymen, they don't even know. JS: July 4 every year we always have 10 or 12 bands give the money to a radio station or local magazines, you you can't really divide it up between 50 people. Black Flag are coming in to play with us on July 4th. They'll be maybe 12 or 13 band playing in Pittsburgh. R: It sounds like a good place to be July 4th. MAKE LATER? JUST LIKE THE SITTERS. EL Lisa?